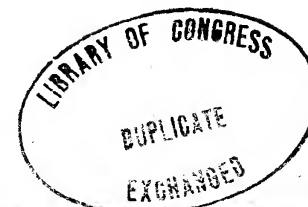
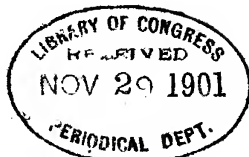


Vol. 3

January, 1900

No. 6.



THE ORGANIST

A Bimonthly Journal Devoted to
the Pipe Organ and Reed Organ



EDITED BY
E. L. Ashford
Assisted by *E. S. Lorenz*

TERMS
\$1.50 per Year,—35c. Single Copy

Lorenz & Co., Publishers
Dayton, Ohio

Copyright, 1897, by E. S. Lorenz

TAKE YOUR CHOICE.



OUR TWO NEW SUNDAY-SCHOOL SONG BOOKS.

FOR USE IN SUNDAY SCHOOLS, YOUNG PEOPLE'S SOCIETIES, GOSPEL SERVICES,
AND ALL DEVOTIONAL MEETINGS.

SIFTED WHEAT.

The new Song Book by the well-beloved writer for the Sunday-school and Gospel Meeting, CHAS. H. GABRIEL.

THIS BOOK is the product of Mr. Gabriel's prime, and will add new luster to his already brilliant reputation. He is here at his very best, no previous book having so many gems from his pen as this. He has also secured the co-operation of many other song writers, who give the needed variety of style.

THE HYMNS are practical and devotional, looking to the development of an earnest and energetic spiritual life. The music only emphasizes the sentiments of the words in an impressive and soul-stirring way.

THE USE of a generous selection of standard hymns and songs adds to the devotional value of the book. The book containing two hundred and twenty-four pages, these hymns do not curtail the amount of new material.

THESE BOOKS are well printed and strongly bound, and are unusually pleasing to see and handle. The prices are those usual with books of new music for Sunday schools by reputable authors—35 cents per copy, postpaid; \$3.60 per dozen, or \$30.00 per hundred by express, charges unpaid.

Examination Offer. Any pastor, Sunday-school superintendent, or chorister whose school is planning to get new song books will be sent a copy of either or both of the above for examination, provided he agrees to return the books in good condition, postpaid, within sixty days, if not adopted. If one is adopted and an order for not less than one dozen copies is sent to LORENZ & CO., with cash, he will be allowed to retain the sample of that book free of charge, the other sample to be returned.

RICHEs OF GRACE.

A phenomenal array of authors. It was prepared by the following famous writers of popular sacred music: E. S. Lorenz, Chas. H. Gabriel, W. A. Ogden, J. H. Tenney, Adam Geibel, D. E. Meyers.

IT HAS nearly two hundred songs by these and a score of other well-known writers which have never appeared in book form before, being "brand-new" new.

THE VARIETY of authorship assures variety of style of music. This is made a still more valuable feature by the many other authors, such as Doane, Parks, Ashford, McPhail, and others, who furnish their best songs.

THE HYMNS are fresh and vigorous, full of strikingly put truth and genuine feeling, and are in good literary style and form. They are fresh, honest, good work, that make for righteousness and a more useful life. The book has only been issued a short time, and already OVER 70,000 COPIES HAVE BEEN SOLD.

The organ music which has appeared during the last year in the ORGANIST is now reissued in permanent book form.

ASHFORD'S ORGAN VOLUNTARIES No. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by twenty-four authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter, it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

TABLE OF CONTENTS.

EDITORIAL.	
NOTES	1
WHY DON'T THE CONGREGATION SING	1
MUSIC.	
LARGHETTO, - Ludwig v. Beethoven.	163
PRELUDE IN D, - E. L. Ashford.	168
VIRGINI MADRE, - Jos. Haydn.	168
POSTLUDE, - J. Horspool.	169
ANDANTE, - Reg. Mussel.	170
GOD BE WITH YOU, - E. L. Ashford.	172
BALLAD, - J. Horspool.	173
SHORT VOLUNTARY, - J. T. Musgrove.	174

LARGHETTO, - Frederick Derry.	175
ALBUM LEAF, - E. L. Ashford.	176
MEDITATION, - Percy F. Ramsay.	177
ANDANTE CON MOTO, - H. C. Collis.	178
ALONE WITH THEE, - P. T. Lucas.	179
ST. AGNES EVE, - E. L. Ashford.	180
ADAGIO, - Jos. Haydn.	181
MORNING PRAYER, - Alfred W. Fisher.	182
MARCH IN C, - R. G. Thompson.	185
FESTIVAL PRELUDE, - W. T. Upton.	188
SELAH, - Edwin Lemare.	192

Simplest! Handsomest! Best!

The Bartley Open Book-Holder

HOLDS ALL
BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music-rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel ornamented, 50 cents; Sterling Silver, \$2.00.

THE CHOIR HERALD.

EASIEST TO LEARN. EASIEST TO SING. BEST MUSIC WITH LEAST PRACTICE.

Editors: E. S. Lorenz, Chas. H. Gabriel, W. J. Kirkpatrick.

DEVOTED EXCLUSIVELY TO EASY CHOIR MUSIC.

ITS POINTS.

1. Its contributors will include the best music writers of easy music in the country. The same writers that have made the CHOIR LEADER a success will contribute to this journal their simpler writings. The list will certainly include your favorites.
2. It will be edited to meet the needs of untrained chorus choirs, or those who have little time for practice.
3. The music will range from the extremely simple to the easier grades of anthems. Melody will be cultivated rather than harmony. A spirited style of music will prevail.
4. It will contain from twenty to twenty-eight pages of music every month, equaling the CHOIR LEADER and surpassing all other choir journals in amount.
5. It will supply music for all special occasions.
6. Its reading matter will be the same as the CHOIR LEADER, including illustrations and practical hints.

PRICES Single subscriptions, 75 cents; clubs of five to eight, to one address, 60 cents each per year; clubs of nine or more, 50 cents per year. On receipt of cash for annual subscription, a substantial binder sent free.

Ein großer Erfolg.

Der Kirchenchor.

Eine Monatschrift den Deutsch-Amerikanischen Kirchen-Chören gewidmet. Redigiert von Edmund S. Lorenz.

1. Die Größe soll monatlich wenigstens sechs- oder acht Seiten Chormusik umfassen. Zuweilen soll sie vier oder acht Seiten mehr für Weihnachten, Ostern, etc. bringen.
 2. Der Lesestoff soll wenigstens zwei Seiten umfassen und dieser wird hauptsächlich aus praktischen und nützlichen Werten bestehen.
 3. Die Musik wird meistens amerikanisch sein, obwohl wir öfter etwas Frisches und Neues aus deutschen Quellen schöpfen werden. Sie soll immer den Fähigkeiten und Bedürfnissen unserer hiesigen Chöre angemessen sein, leicht, schwingend, und melodisch, ohne daher in das Seichte und Banale zu sinken. Die beliebtesten amerikanischen Komponisten werden mit ihren besten Compositionen vertreten sein, und in allen Beziehungen wird die Auswahl der Lieder eine gute und praktische sein.
 4. Der Preis ist sehr mäßig und ermöglicht die Anschaffung dieser Schrift für jeden Chor. \$1.00 für einzelne Unterschriften, fünf oder mehr an eine Adresse @ 75 Cent. Einzelne Nummern, 10 Cent das Stück, \$1.00 das Duzend. Portofrei.
- Jeder Unterscriber bekommt eine Einbandsdecke frei?

ADDRESS LORENZ & CO., DAYTON, OHIO.

The Organist.

E. L. ASHFORD, - - - - - Editor
E. S. LORENZ, - - - - - Assistant Editor
LORENZ & CO., - - - - - Publishers

ISSUED BI-MONTHLY.

Terms of Subscription:

\$1.50 per year; Single Number, 35 cents.

Advertising Rates.

\$1.50 per Inch of Fourteen Agate Lines.

JANUARY, 1900.

EDITORIAL NOTES.

We close the third volume of this journal with this number. The kind words of our subscribers is ample reward for our efforts to issue a high grade organ journal that shall still be practicable and adapted to actual church use. We have not been carried away by any misplaced pedagogical zeal to educate the public taste, and yet undoubtedly that will be the net result of the use of this journal.

We promise the best possible work for the year to come. Our Organ Competition will unquestionably add largely to our resources of valuable original music while the editor will continue to furnish the very best of which she is capable. Altogether we hope to make the new volume the best in the history of this journal.

The assistant editor would like to suggest to organists who admire Mrs. Ashford's music that the introduction of "Ashford's Anthems" into their choirs would prove a very great pleasure to all concerned. It contains good high class anthems of a grade entirely practicable for any average choir, whether quartet or chorus. The publishers will cheerfully send a copy for examination for thirty days time to be returned postpaid in good condition if not adopted on receipt of eight cents for postage.

Have you ever made a systematic study of your organ? No matter what it is, pipe or reed organ, you will be surprised how many valuable combinations you are losing, if you have not. It might be well sometime to take a leisure hour and with a list of your stops before you make a record of the possible combinations, even those that you would suppose impracticable on general principles. Then try the unusual combinations so catalogued one by one with appropriate strains of voluntaries. If any of them appear of no conceivable use at any time, and such you will likely find, strike them off your record. You will have a residue of available combinations left that can be utilized as need arises and you will find the resources of your organ much greater than you had imagined from a mere desultory management of the stops.

WHY DON'T THE CONGREGATION SING?

It is to be deplored that one hears so little good, hearty congregational singing these days; for it is, in my humble opinion, a very important part of public worship, and when entered into with the proper spirit has power to unite the hearts of the people in bonds of unity and sympathy as no other feature of the service is likely to do.

The question is often asked, "Why do congregations fail to join in the singing of the hymns, leaving this joyous and worshipful part of divine service almost entirely to the choir?" Frequently the said choir consists of only four voices, and they probably do their best to put spirit and life into hymns and tunes that are intended to voice the praise, gratitude, or supplication of the multitude. Take, for example, the words, "Come, thou Almighty King," so appropriately set to Italian Hymn. The hymn is full of praise and prayer, while the tune is vigorous, dignified, melodious, and easy to sing. But it must be a very large choir to do it any sort of justice, and its demands, both from a spiritual and musical standpoint, are fulfilled only by the combined efforts of choir and congregation.

Another example, though of an entirely different character, is the familiar hymn, "Just as I am, without one plea." It is a "general confession" in poetic form,

and belongs to the entire congregation rather than to the handful of singers who form the choir. In fact, nearly all the hymns in our modern hymnals are (or *should* be) the property of the congregation. But, unfortunately, they are usually quite willing to relinquish their rights and privileges in favor of the choir. There are several reasons for this state of affairs, one of them being indifference to that part of the service known as "worship." In churches where no liturgical form is followed the people take no active part in the service, for the minister not only does the preaching, but all the praying as well; and when two-thirds of the service is provided for without the assistance of the congregation, it is no great wonder that they are ready to give up the other third into the hands of the choir.

In some instances the singers are paid for their services, and many of the church members, feeling that their own vocal efforts are so inferior to the more cultivated method of the professional, prefer to listen rather than to take an active part in the hymn singing. Then there is a class who like to sing, and could do fairly well but for their timidity. But when in church the sound of their own voice frightens them. The organist can do much toward encouraging this class by giving a good, strong organ support with a sonorous pedal bass. The "roar" of the organ, as it is often called, has a reassuring effect upon them, and, though they may not know the reason for it, yet they feel a certain courage given them by this broad and deep foundation.

A second reason for the failure of the congregation to join in the singing is the antagonistic attitude frequently assumed by the choir on this point. They seem to feel that because the people of the congregation do not sing as well as they do that they have no business to sing at all. After service one may hear the singers saying to each other: "Didn't the congregation drag frightfully this morning? If they can't do better than that, I wish they would keep quiet." Now this accusation may be quite correct, but it does not mend matters to talk about them in a critical fault-finding way. And, besides, the organist and choir are sometimes as much at fault as the congregation; for, instead of taking the tunes at their proper *tempo*, they often rush through them at break-neck speed, as if they were singing against time. Their idea of singing "with spirit" seems to be to sing as fast

as possible, no matter whether the hymn be lively or grave in character. This style of rendition not only intimidates the singers in the congregation, but in many cases completely ruins the beauty of the hymn by depriving it of its natural dignity and repose. This is especially the case with choral tunes, as, being written in notes of equal length, they must depend largely upon smooth and compact motion for their beauty and impressiveness. When a tune of this character is taken faster than the normal *tempo*, it is impossible to gain the proper effect, and the end of the second verse usually finds the congregation out of breath, so that the choir have it all their own way during the remainder of the hymn, and take their seats with the triumphant feeling that they have "bested" the congregation once more. Now, leaving out the lack of spirituality in such a performance,—and what else can we call it?—it is also very inartistic: in the first place, because the music has not been rendered in the proper movement; in the second place, because it would have been in better taste to give way just a little to the slowness of the congregation rather than to run away from them as though they were afflicted with a musical plague. Many organists and choir leaders have a queer idea of prompt singing. They seem to think it consists in singing as fast as possible, whereas promptness is just as effective in a *slow* movement as in a rapid one, and possibly even *more* so. Prompt singing consists, first, in every voice attacking each note at the same instant; second, with a full vigorous tone that admits of no uncertainty or hesitation; third, with judicious management of the breath, so that the close of a line or phrase may not die away faintly, but be as strong and full as the beginning; fourth, with careful attention to the rests, not dragging the notes over into a period of silence, but letting go of them promptly and with one accord. Hymn singing on this plan will prove an inspiration to a congregation and induce them to join in "the harmony of sweet sounds."

But there are still other causes of an unfavorable nature for which the leader and organist must be held responsible, as they are in a position where they can do much by well-directed effort to aid in the good work, or, on the other hand, hinder it by their indifference and neglect.

One of the most important factors in successful

congregational singing is the selection of appropriate tunes, tunes that are familiar to the people, and that have musical merit as well. These should be sung again and again, and new tunes introduced sparingly. They should be selected with a view to the ordinary compass of voice, namely, mezzo soprano and baritone, and as E (fourth space) is about the limit of these voices, it would be wise to select tunes within this range for the reason that persons who have not been taught to read music will nearly always follow the melody or treble part. Consequently, when this part runs too high for them, they are obliged to follow the example of the colored divine who said, "He let Brother Brown preach in his church right often, but he always subsided hisself at communion."

The choir leader is not doing his full duty if he fails to analyze the tunes in the hymnal and make such selections as he believes will be most useful and acceptable to the congregation. He should also acquaint himself with the correct movement, and insist that they be so rendered by the choir in every instance. Above all, he should remember that the people cannot sing heartily and promptly unless they are perfectly familiar with the music. Bishop Quintard, of beloved memory, once said to me, "I like the old tunes and chants, so the congregation can join with the choir, for you know the psalmist says, 'Let the *people* praise thee, O God, yea, let *all* the people praise thee.'" It should be the privilege of the choir leader to assist and encourage the congregation in this act of worship by every means at his command, and thus bind minister, choir and people together "in golden chains about the feet of God."

It is strange that so few organists realize the importance of good hymn-playing. They will spend hours practicing on an organ voluntary or preparing the accompaniment for an elaborate solo or anthem and then actually blunder through the hymns Sunday after Sunday, playing out of time, hitting false notes in the pedal, and frequently bungling the harmony until the composer would really have trouble to recognize the offspring of his own brain. This may seem a sweeping assertion, but I feel sure the facts warrant it. The trouble is that most organists have a lofty contempt for hymn tunes, considering them trivial and commonplace, and consequently unworthy of their study or consideration. This is a mistaken view of the matter. If

analyzed, such tunes as Dundee, St. Thomas, Hursley, Melcombe, St. Ann's, etc., will be found to contain more "musical meat" than the fashionable anthems and quartets patronized by our modern choirs. Having stood the test of many years' wear, they justly take their place among the classics of sacred song, and are entitled to respectful treatment—and study, if necessary—in order to do them justice. A tune correctly and intelligently "given out" by the organist will incite both choir and congregation to their best efforts. In former "Hints to the Organist" I endeavored to emphasize the importance of this last suggestion. The leader may insist upon the proper *tempo* and spirit at choir practice, but, after all, it devolves upon the organist to set things going right when Sunday comes. He rarely ever plays the tunes too slow, but *very* often too fast; and when this is the case, his playing, instead of proving a guide to choir and congregation, simply leads them astray, for it is almost impossible for even trained musicians to keep pace with his rapid and undignified *tempo*. So the choir begins to drag at the very start, and the congregation tries to follow organ and choir with a distressing result that reminds one of the Widow Bedott's description of a hymn-singing episode in which she said, "Everybody sang on their own hook, and they all had a different hook."

A common weakness among organists when playing hymns is to "see-saw" on the swell pedal, playing one measure *forte*, the next *piano*, with abrupt *crescendos* and *diminuendos* sandwiched in between. It is surely unnecessary to point out the disadvantages of this method of playing, for a moment's thought on the subject will convince one that it utterly defeats the specific purpose of the organ, which is to give adequate and reliable support to the voice and supply a good solid foundation of harmony for the mass of melody which is the inevitable result of so many persons singing treble. For this purpose the diapasons, principal, and 12th of the great organ are the most useful, with the diapasons of the swell coupled to Great when more power is needed. But, at all events, the *volume* of tone should be kept equal and regular; and, while not strong enough to drown the voices, at least of sufficient power to lead choir and congregation, so that all may sing heartily and without fear.

Gt. Soft 8' and 4'.
Sw. Full, without reeds.
Ed. Bourdon.
Sw. to Gt.

LARGHETTO.

1552109

163

BEETHOVEN.
(From 2nd Symphony.)

The musical score is written for piano and organ. It consists of four systems of music, each with a piano part (treble and bass staves) and an organ part (single staff). The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked LARGHETTO.

System 1: The piano part begins with a *p* (piano) dynamic. The organ part has a *Gt.* (Great) registration. There are trills (*tr*) in both parts. The organ part has a *Sw.* (Swell) registration.

System 2: The piano part has a *cresc.* (crescendo) and *sf* (sforzando) marking. The organ part has a *Man.* (Manual) registration. There are *Sr.* (Soprano) and *Gt.* (Great) markings in the organ part.

System 3: The piano part has a *Gt.* (Great) marking. The organ part has a *Sr.* (Soprano) marking. There are *Gt.* (Great) markings in both parts.

System 4: The piano part has a *Gt.* (Great) marking. The organ part has a *Man.* (Manual) registration. There are *Gt.* (Great) markings in both parts. The organ part has a *Sw. closed.* (Swell closed) marking.

First system of musical notation. The treble staff begins with a *Sw.* (Sustained) marking and a *p* (piano) dynamic. The bass staff features a steady eighth-note accompaniment. The key signature has two sharps (F# and C#).

Second system of musical notation. The treble staff includes a *cresc.* (crescendo) marking. The bass staff has a *p* (piano) dynamic. The key signature remains two sharps.

Third system of musical notation. The treble staff shows a *cresc.* (crescendo) marking. The bass staff includes a *f* (forte) dynamic. The system concludes with a *ff* (fortissimo) dynamic and a *Gt.* (Guitar) marking. The key signature remains two sharps.

Fourth system of musical notation. The treble staff begins with a *Sw.* (Sustained) marking. The bass staff includes a *f* (forte) dynamic, a *p* (piano) dynamic, a *Gt. f* (Guitar forte) marking, and a *Sw.* (Sustained) marking. The system concludes with a *pp* (pianissimo) dynamic. The key signature remains two sharps.

First system: The piano part (treble and bass staves) features a complex, fast-moving melody. The orchestral part includes a Gt. Gamba (Giant Gamba) and a Man. (Mandolin). The Gt. Gamba part is marked with a 'Sw.' (Swell) and a 'Man.' (Mandolin) instruction.

Second system: The piano part continues with a similar fast-moving melody. The orchestral part includes a Fl. (Flute) and a Sw. (Swell). The Fl. part is marked with a 'Sw.' (Swell) and a 'Fl.' (Flute) instruction.

Third system: The piano part features a series of chords marked *sf* (sforzando) and *p* (piano). The orchestral part includes a Sw. (Swell) and a Fl. (Flute). The Sw. part is marked with a 'Sw.' (Swell) and a 'Fl.' (Flute) instruction. The Fl. part is marked with a 'pp' (pianissimo) instruction. The text 'Reduce Sw. to Dul. and Flute' is written above the Fl. part.

Fourth system: The piano part features a series of chords marked *cresc.* (crescendo), *Gt. ff* (Giant fortissimo), *sf* (sforzando), and *ff* (fortissimo). The orchestral part includes a Sw. (Swell) and a Fl. (Flute). The Sw. part is marked with a 'Sw.' (Swell) and a 'Fl.' (Flute) instruction. The Fl. part is marked with a 'pp' (pianissimo) instruction.

Gt. Full to 15th.
Sw. Full, without reeds.
Bd. Bourdon.
Gt. to Bd. coupled.

PRELUDE IN D.

E. L. ASHFORD.

f *pp* *p* *Bd. ad lib.* *Meno mosso.* *con anima.*

ritenuto. *Gt. to Bd. off.*

cresc.

poco rit. *a tempo*

poco a poco rall.

Tempo Imo

Gt. to Ped.

Sw. to Gt.

The musical score consists of four systems of piano accompaniment. The first system is in 3/4 time, featuring a treble and bass staff. The bass staff has a key signature of one flat (B-flat) and a common time signature. The treble staff has a key signature of one flat and a common time signature. The first system includes a *cresc.* marking and a *poco rit.* marking. The second system includes a *poco a poco rall.* marking. The third system is marked **Tempo Imo** and includes a *Gt. to Ped.* marking. The fourth system includes a *Sw. to Gt.* marking. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Sw. Salicional & Stopped Dia.
 Ad. Bourdon.

VIRGIN MADRÉ.

JOSEPH HAYDN.
 From the "Seven last words."

The musical score is written for piano and flute. It consists of four systems of music. The first system begins with the tempo marking "Grave." and includes dynamics *p*, *pp*, and *mf*. Performance instructions include "add Flute." and "Man." (Mancera). The second system includes "Flute off." and "Man." markings. The third system includes "Flute off." and *f* dynamics. The fourth system includes "Stopped Dia. off." and "add Op. Dia." markings, along with dynamics *p*, *pp*, and *f*. The score concludes with a final chord marked "Man." and "Ad." (Adagio).

Gt. Full, without Reeds.
Sw. Full, coup. to Gt.
Ed. Bourdon.
Sw to Ed.

POSTLUDE.

169

J. HORSPPOOL

Allegro. ♩ = 116.

The musical score is written for piano and grand staves. It begins with a tempo marking of **Allegro.** and a metronome indication of ♩ = 116. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into five systems. The first system starts with a piano (*p*) dynamic and a forte (*ff*) dynamic. The second system includes a piano (*p*) dynamic and a forte (*ff*) dynamic. The third system includes a piano (*p*) dynamic and a forte (*ff*) dynamic. The fourth system includes a piano (*p*) dynamic and a forte (*ff*) dynamic. The fifth system includes a piano (*p*) dynamic and a forte (*ff*) dynamic. The score concludes with a double bar line and a repeat sign.

170
Sw. Soft 8' and 4'.
Ed. Bourdon.

ANDANTE.

REGD. MUSSELL.

Cantabile.

mf

sf

add Oboe & Principal.

cresc.

mf

dim.

rit.

Oboe off.

a tempo

Coda.

*Slower.**p**dim.**pp* Reduce to Stopped Dia.*ppp*

Gt. Clarabella and Flute.
Sw. Oboe, Gemshorn, Piccolo and Bourdon.
2d. Bourdon.

"GOD BE WITH YOU."

E. L. ASHFORD.

Andante con moto.

The first system of musical notation is for the piece "GOD BE WITH YOU." It is in 2/4 time and begins with the tempo marking "Andante con moto." The notation is for a grand staff (treble and bass clefs). The right hand (treble clef) contains the main melody, with some notes marked with a "Gt." (Guitar) bracket. The left hand (bass clef) contains a bass line, with some notes marked with a "Sw." (Swamp) bracket. The key signature has one sharp (F#).

Andante.

The second system of musical notation continues the piece. It is in 2/4 time and begins with the tempo marking "Andante." The notation is for a grand staff. The right hand (treble clef) contains the main melody, with some notes marked with a "Gt." (Guitar) bracket. The left hand (bass clef) contains a bass line, with some notes marked with a "Sw." (Swamp) bracket. The key signature has one sharp (F#).

Sw. Op. Dia.

The third system of musical notation continues the piece. It is in 2/4 time and begins with the tempo marking "Sw. Op. Dia." (Swamp Opera Drama). The notation is for a grand staff. The right hand (treble clef) contains the main melody, with some notes marked with a "Gt." (Guitar) bracket. The left hand (bass clef) contains a bass line, with some notes marked with a "Sw." (Swamp) bracket. The key signature has one sharp (F#).

add Gt. Op. Dia.

The fourth system of musical notation continues the piece. It is in 2/4 time and begins with the tempo marking "add Gt. Op. Dia." (add Guitar Opera Drama). The notation is for a grand staff. The right hand (treble clef) contains the main melody, with some notes marked with a "Gt." (Guitar) bracket. The left hand (bass clef) contains a bass line, with some notes marked with a "Sw." (Swamp) bracket. The key signature has one sharp (F#).

Sw. Op. Dia. off. close Swell gradually.

Sw. morendo.

{ Sw. Salicional & Stopped Dia
Ped. Bourdon.

BALLAD.

J. HORSPOOL.

Moderato con espress. ♩ = 76.

rit. a tempo

rall. e dim.

SHORT VOLUNTARY.

FOR SOFT STOPS.

J. T. MUSGRAVE.

Andante.

ad lib.

dim.

rall.

Sw. Salicional, Melodia & Flute.
Ed. Bourdon.

LARGHETTO.

175

FREDERIC DERRY.

The musical score is written for piano in 3/8 time, with a key signature of one flat (B-flat). It consists of four systems of music, each with a treble and bass staff joined by a brace. The tempo is marked 'LARGHETTO' at the top. The score includes several dynamic markings: *p* (piano) at the beginning of the first system, *mf* (mezzo-forte) at the start of the second system, *cresc.* (crescendo) in the middle of the second system, *f* (forte) at the start of the third system, *rall.* (rallentando) above the third system, *atempo* (ad libitum) above the third system, *p* (piano) below the third system, and *rall.* (rallentando) above the fourth system. The music features a variety of note values, including eighth and sixteenth notes, as well as rests and slurs. The piece concludes with a final cadence in the fourth system.

Gt. Soft'8 & Principal.
Sw. Salicional, Stopped Dia. & Gemshorn.
Obo. Bourdon.
Sw. to Gt.

ALBUM LEAF.

E. L. ASHFORD.

Andante quasi Allegretto.

Musical score for "Album Leaf" by E. L. Ashford. The score is in 2/4 time, key of B-flat major, and consists of four systems of piano and guitar parts. The tempo is "Andante quasi Allegretto". The score includes various performance instructions such as "Sw. closed.", "Man.", "poco cresc.", "cresc.", "dim.", "poco rall. e dim.", "very slowly.", "a tempo", "Oboe off.", "rallen tan do", and "pp".

System 1: *Sw. closed.*, *Man.*, *poco cresc.*
 System 2: *Gt.*, *cresc.*, *dim.*
 System 3: *Sw.*, *add Oboe Sw.*, *poco rall. e dim.*
 System 4: *very slowly.*, *a tempo*, *Oboe off.*, *rallen tan do*, *pp*

a tempo

Gt.

Gt.

sempre Rd.

Sw.

Sw.

Man.

Piu Lento.

pp

Tenuto.

Rd.

Sw. Stopped Diapason.
Rd. Bourdon.

MEDITATION.

Andante tranquillo. ♩ = 69.

PERCY F. RAMSEY.

p

Man.

R.H.

add Flute.

Rd.

R.H.

dim. e rall.

HUGH CLENDON COLLIS.

 $\bullet = 50.$
sempre legato.

mf

And.

Man.

And.

Man.

mf

And.



Gt. Dulciana.
Sw. Soft 8'.
Tw. Bourdon.
Sw. to Gt.

ALONE WITH THEE.

P. TOTTENHAM LUCAS.



Gt. Stopped Dia. and Gamba.
Sw. 8' and 4'.
Tw. Bourdon.

ST. AGNES' EVE.

"Deep on the convent roof the snows
are sparkling to the moon."

E. L. ASHFORD.

$\text{♩} = 80.$

Sw. closed.

Tw.

Man.

poco accel.

Man.

Piu Lento.

dim. e. rallentando.

a tempo

Gt.

Sw. closed.

Tw.

Open Sw. gradually.

poco rall - en - tan - do

dim.

Man.

Gt. Melodia or Dul.
Sw. Clarabella.
Bourdon.

ADAGIO.

JOSEPH HAYDN.
From Quartet Op. 2. No. 6.

Adagio.

Sw. p

Man.

Gt.

Sw.

cresc.

p

MORNING PRAYER.

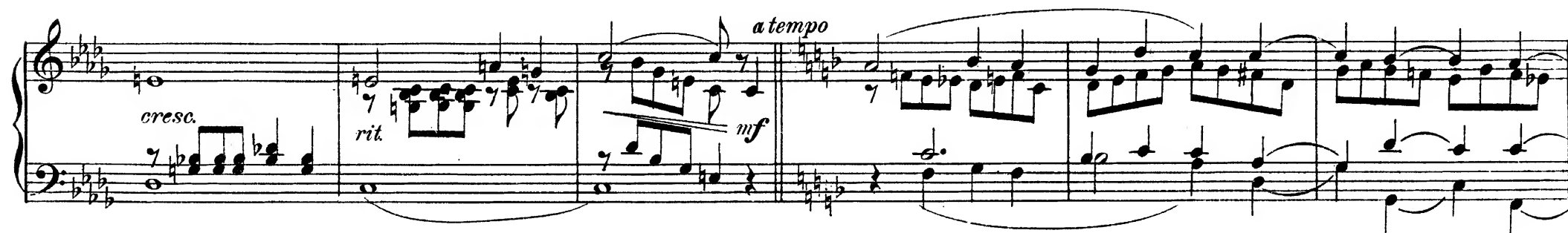
ALFRED W. FISHER.

Andante religioso.

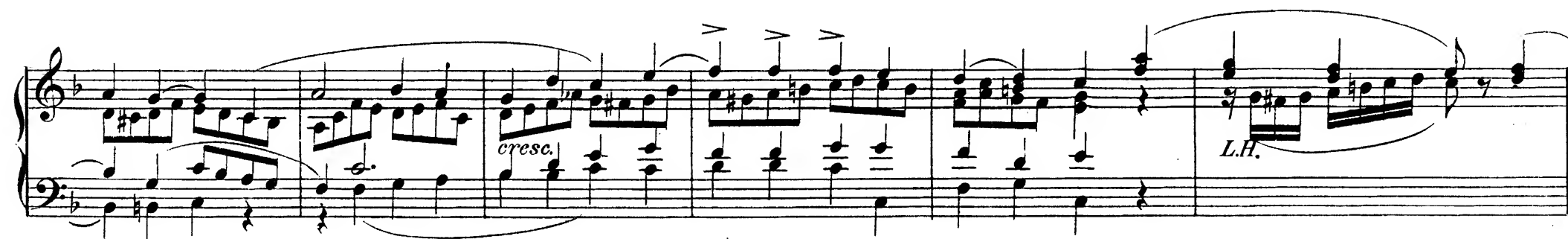
The musical score is written for piano and consists of four systems of music. The first system is marked "Andante religioso." and begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first measure of the first system is marked "8ft. p". The first system includes dynamics such as *p*, *cresc.*, *mf*, *mp*, and *mf*. The second system includes markings for *cresc.*, *dim. e poco rit. at.*, *cresc.*, *dim.*, and *Solo.*. The third system includes a *cresc.* marking. The fourth system includes *mp* and *cresc.* markings. The score is written in a style typical of early 20th-century piano music, with a focus on harmonic texture and dynamic contrast.



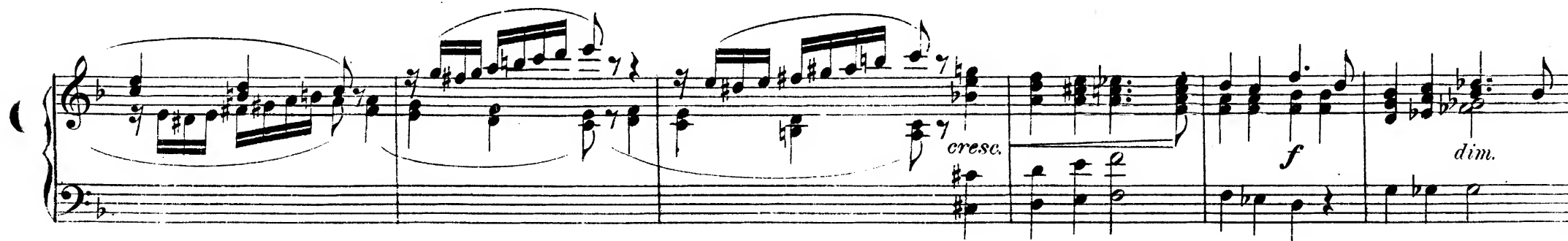
First system of musical notation. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The system concludes with a *pp* (pianissimo) dynamic marking.



Second system of musical notation. It begins with a *cresc.* (crescendo) marking in the bass staff. The treble staff features a melodic line with a *rit.* (ritardando) marking. The system ends with a *mf* (mezzo-forte) dynamic marking and the tempo instruction *a tempo*.



Third system of musical notation. The treble staff contains a melodic line with a *cresc.* (crescendo) marking. The bass staff provides a harmonic accompaniment. The system concludes with a *L.H.* (Left Hand) marking.



Fourth system of musical notation. The treble staff contains a melodic line with a *cresc.* (crescendo) marking. The bass staff provides a harmonic accompaniment. The system concludes with a *f* (forte) dynamic marking and a *dim.* (diminuendo) marking.

rit. rit. molto. a tempo mf. cresc. dim. p pp

rit. poco a poco

PRELUDE.

Sw. Soft 8ft.
Ped. Bourdon.

BATTMANN.

Adagio.

Ped. Sw.

Gt. Full to 15th.
Sw. Full.
Ed. Op. Diapason.

MARCH IN C.

185

Allegro moderato.

R. G. THOMPSON.

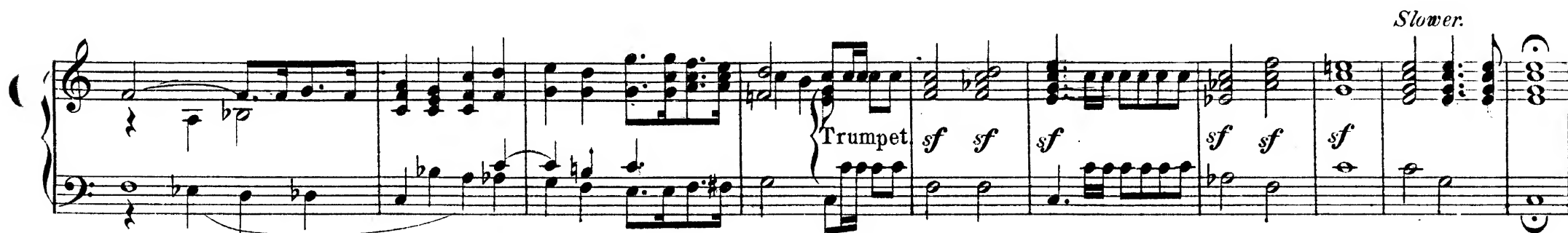
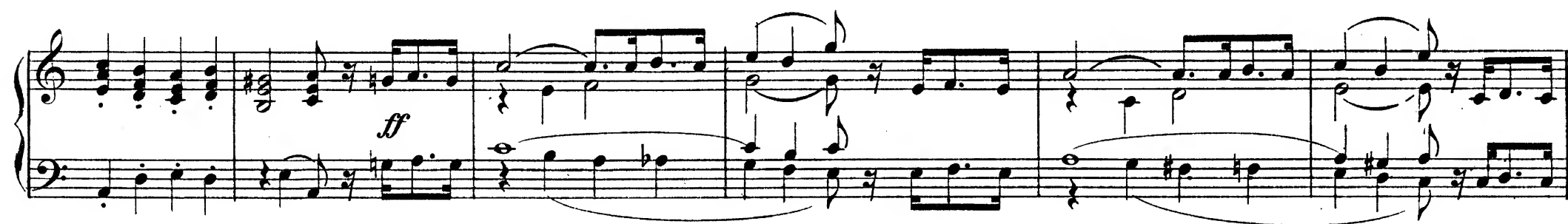
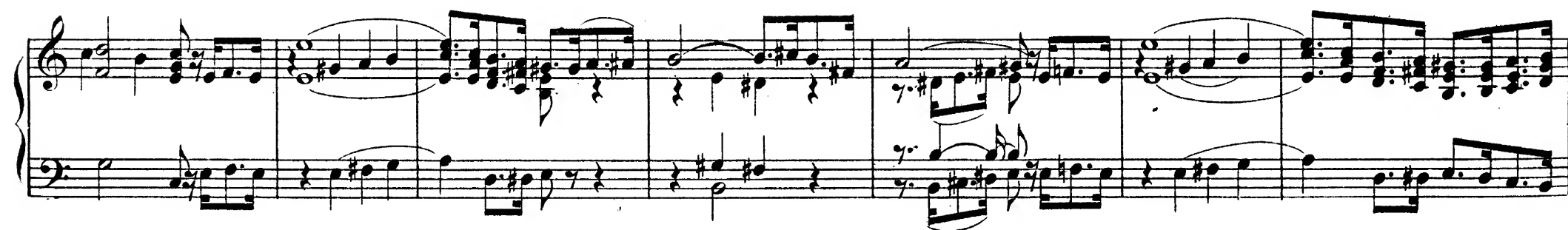
The musical score is written for piano and organ. It consists of four systems of music, each with a grand staff (treble and bass clef) for the piano and a single staff for the organ. The tempo is marked 'Allegro moderato.' and the key signature is C major. The piano part begins with a forte (f) dynamic. The organ part is marked 'Ed.' (Ed. Op. Diapason). The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system includes a piano introduction. The second system continues the main theme. The third system features a more complex rhythmic pattern. The fourth system concludes the piece with a final chord.

First system of musical notation. The piano part features a melodic line in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano) and *cresc.* (crescendo). There are triplet markings in the right hand.

Second system of musical notation. The piano part continues with melodic and bass lines. Dynamics include *cresc.*, *p*, and *Gt. f* (Guitar forte). A section of the piano part is bracketed and labeled *Sw.* (Swell). The trumpet part enters in the right hand, marked *add Trumpet.* with triplet markings.

Third system of musical notation. The piano part continues. Dynamics include *Gt. ff* (Guitar fortissimo) and *Sw.* (Swell). The trumpet part continues in the right hand.

Fourth system of musical notation. The piano part continues. Dynamics include *cresc.*, *p*, and *Gt. f*. The trumpet part continues in the right hand, marked *Trumpet off.* at the end of the system.



Most affectionately dedicated to my friend W.C. Marsh.

FESTIVAL PRELUDE.

W. T. UPTON.

Allegro moderato.

The first system of musical notation is for the 'Allegro moderato' section. It consists of a grand staff with a treble and bass clef. The key signature has one sharp (F#). The time signature is common time (C). The music begins with a forte (ff) dynamic. The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note accompaniment. The system concludes with a fermata over the final chord.

a la Chorale.

The second system of musical notation is for the 'a la Chorale' section. It continues the grand staff. The tempo changes to 'a tempo'. The music is marked with a piano (p) dynamic, followed by a crescendo leading to a fortissimo (ff) dynamic, and then a decrescendo (dim.). The right hand plays a series of chords, and the left hand provides a harmonic accompaniment. The system ends with a fermata.

espressivo.

The third system of musical notation is for the 'espressivo' section. It continues the grand staff. The music is marked with a piano (p) dynamic and a 'dolce' (sweet) instruction. The right hand features a melodic line with triplets, and the left hand provides a harmonic accompaniment. The system ends with a fermata.

The fourth system of musical notation is the final system of the piece. It continues the grand staff. The music is marked with a piano (p) dynamic. The right hand features a melodic line with triplets, and the left hand provides a harmonic accompaniment. The system ends with a fermata.

First system of musical notation, piano accompaniment. The treble staff contains a melodic line with many accidentals and a triplet at the end. The bass staff contains a bass line with a triplet. A *cresc.* marking is present above the bass staff.

Second system of musical notation, piano accompaniment. The treble staff features chords and a triplet. The bass staff has a triplet and a *ff* marking. A *mf* marking appears above the treble staff.

Poco Andante.
(Voix Celeste.)

Third system of musical notation, piano accompaniment. The treble staff has a *pp* marking and a *dim.* marking. The bass staff has a *ff* marking. Below the system, the text "Flute. Dulciana." is written.

Fourth system of musical notation, piano accompaniment. The treble staff contains a melodic line with many accidentals. The bass staff contains a bass line with many accidentals.

A la Marcia.

This musical score is for a piece titled "A la Marcia." It is written for piano and features a variety of musical notations including triplets, dynamic markings, and articulation. The score is organized into four systems, each with a treble and bass staff. The first system begins with a forte (*ff*) dynamic and includes a triplet in the treble and a triplet in the bass. The second system continues the melodic and harmonic development. The third system features a *dim.* (diminuendo) marking in the bass staff. The fourth system includes *cres* (crescendo) and *cen* (crescendo) markings, indicating a build-up in volume. The piece concludes with a final triplet in the bass staff.



COMMUNION.

CHARLES VINCENT.

Larghetto. $\text{♩} =$

Sw. Diaps. without Reed.

The musical score is written for piano accompaniment and is divided into three systems. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Larghetto' with a quarter note equal to the tempo.

System 1:

- Manual:** Features a treble and bass staff. The treble staff has a melodic line with a slur. The bass staff has a harmonic line. Labels include 'Sw. st. Diap. & Ob.' and 'Ch. soft 8ft.'.
- Pedal:** A single bass staff with a harmonic line. Labels include 'soft 16 ft.' and 'Gt. st. Diap. with Sw.'.
- Tempo markings:** 'rall.' and 'a tempo' are placed above the manual staff.

System 2:

- Manual:** Treble and bass staves. The treble staff has a melodic line. The bass staff has a harmonic line. Labels include 'Gt.' and 'Sw.'.
- Ch.:** A single treble staff with a melodic line. Label: 'Ch.'.

System 3:

- Manual:** Treble and bass staves. The treble staff has a melodic line. The bass staff has a harmonic line. Labels include 'Sw. st. Diap. & Ob.' and 'Ch.'.
- Ch. Gamba:** A single treble staff with a melodic line. Label: 'Ch. Gamba.'.
- Sw.:** A single bass staff with a melodic line. Label: 'Sw.'.



First system of musical notation. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have a grand staff (treble and bass clefs). The music features a variety of note values, including eighth and sixteenth notes, and rests. Performance markings include *rit.* (ritardando), *a tempo*, *rall.* (rallentando), and *Sw.* (Swell).



Second system of musical notation. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have a grand staff (treble and bass clefs). The music features a variety of note values, including eighth and sixteenth notes, and rests. Performance markings include *a tempo*, *rall.* (rallentando), *Sw. Diaps.* (Swell Diapason), *Gt st Diap. with Sw.* (Great Stop Diapason with Swell), and *Sw.* (Swell).



Third system of musical notation. The system consists of three staves. The top staff has a treble clef and a key signature of two sharps (F# and C#). The middle and bottom staves have a grand staff (treble and bass clefs). The music features a variety of note values, including eighth and sixteenth notes, and rests. Performance markings include *Gt.* (Great), *Sw.* (Swell), *molto rall.* (molto rallentando), and *pp* (pianissimo).

SELAH.

EDWIN LEMARE.

Adagio.

Manual. soft Sw. soft Ch. or Gt. coup. Sw. L.H.

Pedal. 8ft coup. Sw.

cresc. poco a poco - *f*

16ft. coup.

dim. - soft Sw. - *dim. e rall.*

16ft. only senza Coup. 32 if in Organ.

Ladies' Choir Music.

The following octavos are exactly adapted to this purpose:

2. The Angels' Song (Christmas trio for ladies' voices),	E. S. Lorenz (II)	10
42. Praise Ye the Lord,	E. S. Lorenz (I)	6
55. At Eventide (trio),	A. R. Gaul (II)	6
63. Gloria in Extenso,	Da Costa (II)	6
66. Bright Star of Hope (duet),	E. L. Ashford (II)	10
80. Nearer, My God, to Thee,	Gabriel (I)	6
81. In Thee I Put My Trust,	E. H. Bemis (II)	6
81. Hear Us, O Father (response),	E. S. Lorenz (I)	6
84. Behold the Lamb (duet and chorus),	E. S. Lorenz (II)	10
84. I Cannot Trace the Way (trio),	C. F. Noyes (II)	10

One-fourth off on orders of six or more of any one number.

THE G CLEF CHOIR.

By GEO. E. ROOT and D. B. TOWNER.

A very fine collection of music, both sacred and secular, for ladies' voices. We know of nothing equal to it for general church uses. One hundred and ninety-two pages, large octavo. Price, 50 cents per copy, postpaid.

Male Choir Music.

MANLY PRAISE.

A Collection of Male Choir Music by E. S. LORENZ.

This book is packed with good things, varying from the extremely simple gospel song to the elaborate and strong anthem. Good provision for special occasions of all kinds. We recommend this book without reserve as one of the very best in the market. The book is cloth bound, pocket size, and is sold at 35 cents per copy by mail, or \$3.00 per dozen by express, charges unpaid.

„Evangelische Männerchöre.“

Bearbeitet von Edmund S. Lorenz, ist eine Sammlung neuer und alter Männerchöre für kirchliche Zwecke bestimmt. Sie enthält die beliebtesten Stücke aus dem alten Vaterlande und viele neue den amerikanischen Verhältnissen entsprechenden Compositionen. Das Beste, ob deutsch oder amerikanisch, ist hier zu finden. Wir fühlen, daß wir unseren deutschen Sängern einen großen Gefallen zeigen, indem wir ihnen diese leichten, regen und einprägsamen amerikanischen Männerchöre mit deutschem Texte zur Hand legen. In Leinwandband, 128 Seiten, 50 Cents das Exemplar, portofrei, oder \$5.00 das Duzend, nicht frankiert.

Das beste Buch für Kirchen-Chöre.

„Lob und Ehre.“

Ein neues Buch für Kirchenchöre! Eine Sammlung neuer Chorgesänge für den Gebrauch gemischter Kirchenchöre. Nach englischen Quellen bearbeitet von E. S. Lorenz. Der deutsch-amerikanische Kirchenchor hat nach und nach den rechten Weg, d. h. die rechte Mittelstraße, gefunden. In der Herausgabe von „Lob und Ehre“ wurde dieser Gedanke noch stärker berücksichtigt, und durch die 24 bekannten und berühmten Mitarbeiter erhält diese Sammlung die so allgemein gewünschte Abwechslung. Dieses Buch enthält 144 Seiten, fünfzig verschiedene Lieder, in welchem ebenfalls die verschiedensten kirchlichen Feste zu berücksichtigen werden. Das Buch ist fest gebunden. — Preise: Schulausgabe: Einzelnes Exemplar, portofrei, \$1.00; das Duzend, nicht frankiert, \$9.00. — Leinwandband: Einzelnes Exemplar, portofrei, \$1.25; das Duzend, nicht frankiert, \$10.50. — Wenn Sie dieses Chorbuch untersuchen wollen, ersuchen wir uns, Ihnen ein Exemplar zur Probe frankiert zuzusenden; wenn Sie es einführen, können Sie es mit den anderen im Duzendpreis bezahlen, oder Sie können es in gutem Zustand binnen dreißig Tagen frankiert retournieren. — Während den letzten elf Monaten sind drei Auflagen dieses Buches erschienen!

LIST OF SHEET MUSIC.

SACRED.

Oh, Sing Unto the Lord (solo and quartet, with organ accompaniment),	G. C. Knopfel	60
One Day Nearer Home (solo for soprano or tenor),	J. P. Vance	30
Haste to the Mount of the Lord (solo),	N. K. Griggs	30
He Leads Aright (mezzo-soprano or baritone solo),	Franz Schubert	35
As the Light of the Morning (missionary solo and chorus),	E. S. Lorenz	25
Shall Run or Righteousness Rule (solo and quartet),	E. S. Lorenz	25
What Easter Bells Say (solo for Easter),	E. S. Lorenz	35
The Return (solo for soprano or tenor),	W. J. Baitzell	60
Why So Far From Thee (soprano solo),	H. P. Danks	35
My Savior (soprano solo),	H. P. Danks	35
Sabbath Bells are Calling (duet for soprano and alto),	Karl Wilhelm Kern	35
Ever With Thee (solo, duet, and quartet),	Mendelssohn	35
Abide With Me (solo, soprano or tenor, alto or bass),	E. L. Ashford	50
I Would Not Live Away (solo for soprano or tenor and quartet),	H. P. Danks	60
When Shadows Gather (mezzo soprano or baritone solo),	J. A. Parks	40
Just As I Am (duet for soprano and tenor),	Chas. H. Gabriel	40
When I Survey the Wondrous Cross (mezzo soprano or baritone),	E. S. Lorenz	40
Jesus, Lover of My Soul (soprano or tenor solo),	E. L. Ashford	40
Just As I Am (contralto or baritone solo),	E. L. Ashford	40

SECULAR.

Vesper Cradle Song (solo),	N. K. Griggs	30
Bells o' the Bonny Blue (quartet),	N. K. Griggs	35
Shadowtown (soprano obligato and quartet),	N. K. Griggs	30
When the Sun Go Down (solo and chorus),	N. K. Griggs	60
On the River (soprano and tenor duet),	N. K. Griggs	30
Aunt Dinah's Hymn (solo and chorus),	N. K. Griggs	35
Blind Man's Bull (solo),	J. P. Vance	50
The Bugle Song (solo, with cornet obligato),	J. P. Vance	50
The Home of My Childhood (solo and chorus),	Dr. F. J. Robertson	35
Mammy's Hushaby (solo and chorus),	J. A. Parks	30

Half off on this sheet music to organists, choir leaders, and music teachers.

PARKS'S QUARTET BOOKS.

FOR MIXED VOICES.

CONCERTS AND QUARTETS. (Secular.) Without doubt the finest collection of mixed quartets issued in years. It is a book that will be welcomed by all lovers of good "singable" music. Contains selections suitable for graduating exercises, Independence Day, Decoration Day, and in no other book is there to be found such an array of first-class humorous compositions.

SACRED QUARTETS. While especially appropriate to the use of quartets who desire something full of pleasing, taking music, easily learned and rendered, it can be made quite as effective with chorus or choir, and we can recommend it heartily as a practical and useful book for the average choir, whether quartet or chorus.

FOR MALE VOICES.

CONCERT QUARTETS. (Secular.) Filled from cover to cover with the kind of music you are looking for—pieces that can be easily learned, and yet give brilliant effects and win the average audience. It has many humorous "skits" that will prove very "catchy" for encores at concerts. A really first-class book of the popular type.

SACRED QUARTETS. Full of fine new music and new arrangements of old favorites, and will be very satisfactory to any male choir. We can recommend it very highly. The music averages a little easier than our "Manly Praise."

These books are printed on good paper, with large, clear type. That the editor is J. A. Parks will attract many who have learned to prize his music. Uniform price, 50 cents per copy; five copies, \$2.00; per dozen, \$5.50. A sample of each of the four sent postpaid for \$1.50.

AN IMMENSE SUCCESS.

The Organist.

A BI-MONTHLY JOURNAL DEVOTED TO THE ORGAN.

Edited by E. L. ASHFORD. Assisted by E. S. LORENZ.

This journal now appears every two months in regular sheet-music size, but oblong in form, and contains thirty-two pages each issue. It is printed on good, strong paper, in beautiful, legible type, and in every way in fine mechanical shape.

The music consists of the choicest writings of French, German, and English organ-music composers, such as Battman, André, Tritant, Leybach, Guilmant, Rinck, Scotson Clark, and many others, with such ample additions from the best American composers as makes the periodical not only the richest supply of organ music possible, but also strictly up-to-date, and American. Mrs. Ashford, of course, enriches its pages with her own compositions to a considerable extent, and so assures all lovers of her music that the American side of the new journal will be rich with beautiful and available music. With many years of experience as church organist, Mrs. Ashford knows the needs of the average church organist, and has at her disposal the best music in the world to meet them.

The music is given on two staves, with *ad libitum* pedal notes indicated. Time, expression, and registration are carefully marked. The requirements of both pipe and reed organs are fully met. A limited amount of reading matter—hints and suggestions that are helpful—are furnished by the editor and others.

SUBSCRIPTION PRICE: \$1.50 per year. Single numbers, 35 cents per copy. Four successive numbers \$1.00.

No free samples sent.

We will send a copy for examination, to be returned unsold in original packing tube, postpaid, if not accepted, and subscription not sent within thirty days.

The organ music which has appeared during the last year in the ORGANIST is now reissued in a permanent book form.

ASHFORD'S ORGAN VOLUNTARIES NO. 1.

This book is beautifully printed on good paper and handsomely bound in cloth. It contains seventy-seven longer and shorter pieces by 24 authors, American, German, English, French, and Italian. As it appeared in the ORGANIST from quarter to quarter it was enthusiastically received and commended by musicians of the highest standing.

Price, \$1.50 per copy, postpaid.

HANDSOMEST! SIMPLEST! BEST!

The Bartley Open Book Holder.

HOLDS ALL BOOKS OPEN!

Few music books are so pliantly bound that they will lie absolutely flat on the music rack. Great chagrin and mortification—not to speak of ill temper expressed more or less *sotto voce*—may be prevented by this capital device, which we heartily recommend.

PRICES: Nickel, 15 cents, 2 for 25 cents; Nickel Ornamented, 50 cents; Sterling Silver, \$2.00. Address

LORENZ & CO., Dayton, Ohio.

ANTHEM BOOKS AND OTHER CHOIR SUPPLIES.



THE BEST VOLUNTEER CHOIRS USE THEM!

The Anthem King.

Edited by E. S. Lorenz, assisted by a corps of over thirty contributors, among whom are about all the leading popular anthem writers of the country. The book is notable for three reasons:

1. ITS VARIETY OF STYLE.

It is not the product of a single mind, but of many minds, each of which has its own beauty of style and turn of thought. In this particular, this book excels all other current collections of anthems.

2. ITS PRACTICAL AVAILABILITY.

The book has been made along practical lines, the actual needs of choirs and churches being constantly considered. Here is special music for the great days of the year and for particular occasions; easy music for times when rehearsals cannot be had; appropriate music for special forms of work; responses after prayer and benediction; male choir numbers and an occasional piece for ladies' voices; music for choruses, or for quartets, just as the passing need requires. Certainly a more practical and available book has not been issued.

3. ITS LOW PRICE.

Where else can you get seventy-five choir pieces, by over thirty of the best writers of the country, for so little money? There isn't a dollar anthem book issued that has as much music as this. Other houses would charge \$1.00 per copy, give the choir leader or organist a confidential cut, and make more money; but we make the discount when we fix the price, and cannot allow anything further. Our books are the cheapest without the alluring discount, for they cost only 60 cents per copy by mail, postpaid, or \$6.00 per dozen by express, charges not paid.

The book will have 208 pages, large octavo; will be printed on good paper and bound in a flexible yet strong manner.

The Anthem Prize.

Edited by E. S. Lorenz. This new collection of anthems is undoubtedly the finest that has ever appeared. A few of its striking points are:

1. *The large variety of authors.* No less than thirty-five authors represented by their best and most popular compositions, ranging in style from the charmingly popular to the classically severe.

2. *The large amount of music.* By our typographical arrangement we are able to present one-third to one-half more music than in any other books of the same size. Organ scores, however, are given when they add to the effectiveness of the music.

3. *The great beauty of the music.* As the title indicates, these anthems were selected from an immense amount of manuscript, sent in to compete for the large prizes we offered for the best music. This volume contains

THE FIRST-PRIZE ANTHEMS,

by Mrs. E. L. Ashford and Prof. J. A. Parks, and a large number of other compositions which took honors in the contest.

4. *The exceedingly low price.* Books containing only one-third as much music by authors of less repute than many who contributed to

this book are sold at \$1.00, or \$10.00 per dozen. We cut that price nearly in two, offering our book at 60 cents per copy, postpaid, or \$6.00 per dozen, by express.

"THE ANTHEM PRIZE" contains 192 pages, large octavo, printed on good paper, strongly bound in boards with cloth back.

Small Easy-Anthem Book.

FESTAL ANTHEMS. Seventh thousand now ready. "FESTAL ANTHEMS" has proved exceedingly popular. Excellent for Sunday-school choirs for special occasions. 64 pages, manilla cover, 25 cents per copy, postpaid; \$2.20 per dozen, postpaid.

The Young People's Choir.

A BOOK OF EASY ANTHEMS.

Prepared by Rev. W. F. McCauley, assisted by Dr. W. H. Doane and Charles H. Gabriel.

A Young People's Choir will be a help in Young People's Society meetings, provided the choir-book used (1) contains matter along the various lines of the society work; (2) has music both feasible and meritorious, embracing a wide range of authorship representing both past and present; (3) consults brevity rather than length in the selections; (4) is well provided with compositions suitable for solos and quartets; (5) has departments for male and also for female voices; and (6) is supplied with convention choruses suitable for large choirs. Such a book will of course be exactly adapted also to general church choirs. All these wants are met in the YOUNG PEOPLE'S CHOIR, at a price that should put the book within reach of all.

The book contains 76 pieces in 144 pages, large octavo size.

Price, 50 cents a copy, postpaid; \$5.00 a dozen, by express, charges unpaid.

The Gloria.

Fourth edition now ready. Edited by E. S. Lorenz, assisted by over thirty of the most popular anthem writers. "THE GLORIA" contains a magnificent collection of music, comprising great variety of style and subject, making it a veritable mine of riches for all regular and special church services. It has been used by many large and well-trained choirs with great success and delight. It contains a high, but not difficult, grade of music. By using organ score only when really needed, the editor has been able to make place for from fifty to one hundred per cent. more music than the average choir-book of like size and double the price. The various festal seasons of the year, such as Thanksgiving, Christmas, Easter, etc., are fully provided for. The music is intended mainly for chorus work, but has also some solos, duets, and quartets, for male and female voices.

192 pages, large octavo, board binding. 60 cents per copy, postpaid; \$6.00 per dozen, by express, charges not paid.

On receipt of 11 cents per copy, for postage, a sample of each of the foregoing anthem books will be sent for examination; to be returned, postpaid, in good condition, if not adopted; if adopted, to be paid for at dozen rate.

IS YOUR CHOIR UP TO DATE?

Does It Need New Inspiration?

Does It Need a New Start?

Does It Want First-Class New Music for Little Money?

THEN BE SURE TO TRY

THE CHOIR LEADER.

The King of Choir Journals.

An Anthem for Every Sunday.

Twenty to Thirty Pages of Music in Each Issue.

EDITED BY E. S. LORENZ,
ASSISTED BY E. L. ASHFORD.

The strongest, fullest, most attractive, most varied, most complete, and cheapest choir serial in the world! That's a large contract, but the Choir Leader carries it out. Ask the two thousand aggressive choirs that use it.

ITS POINTS:

1. Its contributors include the best anthem writers for chorus choirs in the country. Over fifty composers have been represented in its pages up to the present time. These include such writers as Emerson, Schaecker, Ashford, Ogden, Doane, Blumenschein, Parks, McPhail, Palmer, Bierly, O'Kane, Shuey, Towne, Townner,—indeed, almost every notable name in the catalogue of American writers, while many of the standard authors have received consideration.

2. It is edited with a view to supplying the needs of volunteer chorus choirs, although many quartet choirs use it with great satisfaction.

3. It ranges in grade from the simple to the moderately difficult.

4. It supplies fifty per cent. more music than any other anthem journal or book at the same price. It contains from twenty to thirty pages of music in each issue.

5. It furnishes the best music issued for special occasions, providing richly for all these needs.

6. Its reading matter is full of helpfulness and interest, bearing directly on choir work.

7. It has one objection in common with other serials and octavo music: the numbers get lost and worn out. We meet this objection fully by furnishing with each regular subscription a SUBSTANTIAL BINDER FREE.

SUBSCRIPTION RATES.

One subscription, 75 cents; 5 to 9 subscriptions, all to one address, 60 cents each; 10 or more subscriptions, all to one address, 50 cents each. No discounts on these rates. Binders sent free on receipt of the cash.